

THE MUSICAL WORLD.

A WEEKLY RECORD

OF

SCIENCE, CRITICISM, LITERATURE, AND INTELLIGENCE,

CONNECTED WITH THE ART.

No. XXIII.

PUBLISHED EVERY THURSDAY, AT NOON.

VOL. XVII.

PRICE THREEPENCE;—STAMPED, FOURPENCE.

THURSDAY, JUNE 9, 1842.

We last week had the gratification to record one of those acts of tardy justice, which have hitherto been so sparingly dealt to the indigenous arts of the country, and to music in particular. We allude to the knighthood of the composer of a whole library of vocal music, many pieces of which are assuredly destined to be sung by our great great grandchildren, and to become a part and parcel of the national music of the British Isles; henceforth to be prized and treasured, however it may have been neglected by past times, and but sceptically acknowledged by the half educated taste of the present. We hail this courtly compliment, as a graceful tribute to the most popular, fertile, and gifted musician that England has produced in the present age; and as a token that something like just patronage has begun to dawn upon the long neglected lyre of the country, in that high quarter, where all true patronage must have its source, and whence the light of one ray is sufficient to guide the million to the discovery of the precious gold and they have hitherto trodden over unheeded—be we indebted to Her Majesty's unprompted will, or to the advice or suggestion of whomsoever, we hail this royal act as one of most touching interest to artists in general—as a sign of the enlightenment of the times—as an omen of good to the large mental family—as one of those twice honourable boons that honour those who give

and those who receive—as a stimulus to native talent, almost weary and hope-sick by its long unheeded struggle—as a just payment of a generous people's debt, by the hands of their sovereign—and as one of those rare circumstances to which no class, or sect, or party, or right minded individual, can possibly offer an objection; and which, we are persuaded, will meet the universal concurrence of a whole grateful nation.

We congratulate thee, Sir Knight, that the Oriana of our days has, with her own fair hand, and of her own fairer will, unbandaged the eyes of justice, and placed the coronal thou hast so largely merited upon thine honoured brow—not that we idly fancy the glitter will enhance the merit, or dream for a moment that the title of "Sir Henry" can tend to multiply the editions of the works of "Bishop;" much less do we think that he who has signed his own patent of nobility to be acknowledged by distant generations, will be weakly flattered by any such conventional distinction, or will permit the easy unassuming course of his long artistic life to be disturbed by it; but that we deem thee a legitimate scion of the aristocracy of genius, and we hold the "right divine" of that class to be, at least equally recognizable with that of any other prerogative of poor mortality, and as fully entitled to its share of distinction, in a country and in times which, whether for evil or for good, pay great deference to such social demarcations. We look back to the

early promise of thy career, and we trace thee along the route of thy prospering journey to the house of Fame—we feel that thy course has been triumphant, and that thou hast nobly won the race—we take pride in acknowledging that the works of Bishop are essentially English; that the metal has been drawn from our native mine, and coined with all the advantage of the age's superior numismatology; we perceive, amidst a treasury of gems of other quality which thou hast presented us, that the indigenous, sterling, old English glee, has been studied, and refined upon, and perfected, and perpetuated by thee; and we honour and revere thee for thy labours; we are grateful that thy deserving has been ratified; and we compliment thee, Sir Knight, on the pleasurable consciousness thou wilt enjoy, while resting in thy cushioned chair, that thy beloved art, and thy native land, will share thy honours with thee—long mayest thou live to wear thy laurels—may they be evergreen ornaments of thy yet unthought-of tomb.

We are satisfied that the whole of the children of music will concur in our proud and grateful acknowledgments for the justice thus awarded to a talented and worthy brother; and we apprehend they will hopefully see with us, an advantage to the art, and its professors, of more solid and yet higher estimation. Amongst the enlightened countries of Europe, England is yet behind hand in her want of an honorary

distinction for general merit; and has for many years been singular in her neglect and utter contempt of native musicians—we look around and see the stars, and crosses of other countries, upon the breasts of their native artists; we perceive the doctorates and degrees of every continental learned body, freely awarded to the disciples of music; we find an especial provision for the due representation of the art, in the French "Institute," where four out of the forty members, presumed to constitute the constellation of French science and intelligence, are selected from the musical men who have charmed, and recreated, and (we might add) re-honoured that country;—but in England, where knight-hood is the only sparing reward, that merit or perseverance can win from the State, we have found it profusely squandered upon the equivocally deserving—upon wealthy ignorance, or political lucky adventure—until it has come to be considered but as little more honourable than the "cap and bells," by the nobly born and sensible portions of society. It has been awarded to medical men, who have more than merited it; occasionally to painters, sculptors, and architects; and in a very few instances, to men of purely contemplative and scientific achievements, but never till now, to a musician.

The degrees of our two universities, it is true, have been opened to competition, and not difficult of acquirement—nay, the very facility has brought them into distaste with the proudly mental—but, mankind is always more readily allured by titles that are bestowed, than by those hardly earned; and such is our nature and our education, that the wisest amongst us are apt to value more highly what is accorded to, than what is inherited by us—hence, we are led to account for the very small comparative number of eminent musicians, who have sought for, or accepted the diplomas of Oxford and Cambridge; and for the somewhat disodour into which they have fallen. But, the times are growing more propitious—the year 1842, and the reign of Queen Victoria, have produced a wiser and juster dispensation; and,

we think we may now confidently look onward to a no very distant period, when concurring happy circumstances will bring to the native musician a right of acceptance both at home and abroad, and will afford to music her just station amongst the cherished arts of our country.

"THE ESTIMATOR."

The Editor had the pleasure to announce last week, the introduction of a novel feature in the pages of the "Musical World," entitled "The Estimator," comprising a series of Essays on eminent musical works and their authors, analytic, illustrative, explanatory, and critical; primarily treating of the classical musical novelties now in course of production, and to be followed by notices of compositions of the greatest masters, ancient and modern. For this enterprise, he has obtained the valuable co-operation of Mr. John Barnett, Mr. J. W. Davison, Mr. Edward Loder, Mr. G. A. Macfarren, Mr. Henry Smart, and other acknowledged musicians, whose names will hereafter appear; and he respectfully solicits the contributions of such lovers of their art, as desire to see it better appreciated and understood, and to inculcate a purer taste amongst the friends and disciples of music in general.

The editor conceives that two good points at least will be recognised in his present purpose—first, the opportunity it will afford to musicians for the promulgation of opinions and information, laboriously obtained, and too often left unrecorded and comparatively useless—and secondly, the advantage it will give to the general Reader of perusing the *acknowledged* opinions and suggestions of the several writers, for the signature of each will be appended to his Essay—thus emulating a practice long prevalent on the Continent, and setting an example of candid and honest criticism, which it would be well if the censors of our leading Reviews and Journals would follow.

Unforeseen circumstances have compelled the postponement of No. 1 of "The Estimator," which will be an essay on Spohr's new Symphony, by Mr. J. W. Davison.

BIRMINGHAM MUSICAL INSTITUTE.

The first annual general meeting of the members of this important society took place last month, at Dee's Royal Hotel. In the absence of Joseph Moore, Esq., the President, the chair was taken by Mr. Munden, the Conductor. The following Report was read by Mr. Lyon, the Honorary Secretary.

REPORT.—"The Institute was established in the month of March 1841, and the first general practice took place on the 18th of May following.

"Since the establishment of the Institute, there has been a gradual increase in the number of members.

"In the month of July 1841, an Introductory Concert was given in the Town Hall; the attendance at this concert was not large, as the public were not then aware of the nature of the society; but the ultimate result of that performance was most important, for immediately afterwards the list of subscribers began to fill; and, by the exertions of several gentlemen who feel interested in the society, nearly 450 subscriptions were obtained for the first season; and there seems a probability of a considerable increase for the next season, as the applications for new subscriptions are much more numerous than those of notices of resignation.

"During the past year the society have given four concerts in the Town Hall, at each of which an entire Oratorio has been performed. At the introductory concert, 'Judas Maccabæus'; at the first subscription concert, 'The Creation'; at the second, 'Israel in Egypt'; and at the third, 'Judas Maccabæus' was repeated. Besides the seconcerts, the usual Christmas performances for distressed housekeepers were undertaken by your society, when Handel's 'Dettergen,' 'Te Deum,' and a selection of sacred music was performed in the morning, and in the evening a miscellaneous concert. Your society also gave a concert (the proceeds of which were presented to Mr. Munden, the conductor), when part of 'Acis and Galatea,' and a miscellaneous selection, were performed; giving a total of four entire oratorios—a selection of sacred music—a selection from an opera—and two miscellaneous concerts. All this your society has accomplished in the short period of twelve months; and what is most gratifying to your committee to report, a gradual improvement in both chorus and band has been apparent on each occasion.

"The rehearsals of the Institute have been conducted with great regularity, and the society are deeply indebted to Mr. Dee, for his liberality in affording the gratuitous use of his splendid Assembly Room for their practices.

"The committee have much pleasure in stating their perfect satisfaction with the talents and attention of the following officers of the Institute, each of whom receive a salary for their services, as will be seen by the Treasurer's Report; viz., Mr. Munden, conductor; Mr. Shargool, leader; Mr. Fletcher, orchestral manager and librarian; and Mr. Stevens, collector and chorus master's assistant. The committee regret the loss of one of their officers, by the death of the late Mr. Hollins. Mr. Stimpson has been appointed organist and chorus master, the offices formerly held by Mr. Hollins.

"The Treasurer will lay before you a statement of accounts. There is a balance of cash and other property belonging to the society, which, according to Rule XIII., is entirely at the disposal of the members assembled in general meeting; but the committee hope the members will allow them to offer some suggestions, and these suggestions are offered not with a view to dictate to the members what course to adopt, but to advise what, in the unanimous opinion of the committee, will ultimately be for the advantage of the society. The committee recommend that the balance of cash in the hands of the treasurer be appropriated to the establishment of a fund, having for its benevolent object the support of distressed or decayed members. Your committee are not prepared to offer any definite plan; indeed they do not feel it their province now to do so; but they offer these suggestions to the members, feeling assured that great permanent good might be effected with the funds of the society if applied to some such purpose as now proposed; while, if a division takes place, the amount to each member will be comparatively trifling. With these observations, the committee

leave the matter entirely in the hands of the members.

"By Rule XIV. four members of the committee retire by rotation every year, and the vacancies thus made are to be filled by the members assembled in general meeting. The gentlemen who now retire are Mr. G. Aston, Mr. Timmins, Mr. Lee, and Mr. Mellon; all of whom are eligible for re-election.

"In concluding this report, the committee congratulate the members of the Institute on the success of their first year's exertions, for the chief object for which the society was formed has been most successful; viz., the establishment of a school for the cultivation of classical music. A review of the operations of the past year will afford abundant proof of this, and is further confirmed by your present favourable position. The society has also reason to feel gratified with the improvement they are effecting in the public taste, by so frequently producing the works of the best composers, in a style which cannot be surpassed by any town in the kingdom; and it is to be hoped that the time is not far distant when music will be performed and listened to with a relish which those only can feel who have a pure love for this most delightful art."

Mr. Fiddian, the treasurer, then submitted a Statement of the Accounts of the Society, after which, several resolutions of thanks to the different officers of the Institute, and to the committee, subscribers, &c., were passed.

The total amount received for admissions, subscriptions, &c., to the concerts given by the society during the year, amounts to about £1200. Upwards of £200 of that sum was dispensed for charitable purposes, for relief of distressed housekeepers at Christmas. A very handsome sum was presented to Mr. Munden after the concert, given as a mark of respect to that gentleman; and, after paying all the expenses necessary on the establishment of a new society, there is still a considerable balance of cash, &c., in hand, which is to be invested, to form a fund, as recommended by the committee in their report.

MUSICAL INTELLIGENCE.

Metropolitan.

CONCERT OF MISS AND MR. W. DORRELL.

This concert, one of the few during the season meriting the name of classical, took place last Thursday Morning, and was a real treat to every lover of music. To begin with, there was a fine orchestre, which executed with great energy and precision, the overtures to *Anacreon*, the *Midsummer Nights' Dream*, and *Prometheus*—any one of which would redeem a mediocre concert from dullness. Dr. Mendelssohn Bartholdy was present, and expressed himself highly pleased with the manner in which his overture was performed. Miss Dorrell played the superb "Rondo brillant" in B minor, of Mendelssohn, with great spirit, and proved irrefutably by her performance, that this fine music is the music of her taste; she also

took a part, very efficiently, in Hummel's military septet (almost the only dull thing in the concert), and was ably assisted by Messrs. Patey, Lucas, Howell, Ribas, Lazarus, and Harper. Mr. W. Dorrell performed with the most masterly finish of execution, the second concerto (in E flat) of Mr. W. Sterndale Bennett, a work remarkable in an almost equal degree for its difficulty and its beauty. The selection of this concerto confers a threefold honour on Mr. W. Dorrell, since, in the first place, it is really fine and classical music; in the second, it is the composition of an Englishman, and the first English concerto, that was ever performed by an Englishman, at an English concert; and in the third, the manner of its execution proves Mr. W. Dorrell to be one of the most skilful pianists of the day. M. Mohr played a trivial fantasia on the flute very cleverly; and thus much for the instrumental part of the entertainment. Of the vocal music we can speak in terms of equal praise, Madame Heinefetter sang with great passion and energy, the gorgeous scena from *Der Freischutz*; Miss Rainforth did equal justice to the scena from *Cimarosa's* sacred drama, "Il sacrificio d' Abramo;" Herr Staudigl gave two songs by Benedict and Schubert; Miss M. B. Hawes, a pretty ballad of her own; and Miss Dolby sang with the most perfect grace, and charmingly unaffected manner, the delicious snatch of melancholy from *Oberon*, "Oh! Araby, dear Araby," which she has made quite her own by her truthful interpretation of its meaning. Mr. Balfé's aria, "La speranza," was sung by Mademoiselle Pacini. Rossini's "Cruda sorte," was pleasantly sung by Miss Rainforth, Miss M. B. Hawes, and Signor R. Costa. Haydn's duet from the "Creation," known in English as "Graceful Consort," was admirably executed by Madame Heinefetter and Herr Staudigl; and the duet from *Der Freischutz*, "Come, be gay," in the hands of Miss Marshall and Miss Dolby, was literally perfection. Mr. John Parry was as delightfully droll as ever. Mr. W. Sterndale Bennett conducted the concert throughout with great ability.

MM. MOLIQUE, MOHR, AND HAUSMANN'S SOIRÉES.

The second of these performances took place on Thursday last, at the Hanover Square Rooms; and was honoured by the presence of a numerous audience, including the Duke of Cambridge, and many distinguished amateurs and professors. The concert was exclusively German; so much so, that the gentleman who unwittingly "nodded off" on the bench before us, might well, on being roused by the applause, have fancied himself in the *salon* of the Schenbrunn gardens, a little somnolent from the imperfect indigestion of his fried chicken and asparagus.

Miss Kemble sang two German songs, and Her Kroff two ditto. Why the lady should prefer to bother her hearers with the "original German" of songs which have long been published in English, we are at a loss to divine, unless it be for the reason assigned by the once popular Mrs. Ramsbottom for wearing an ermine tippet in the dog days—"how should people know I am mistress of such a thing, if I did not shew 'em."

Two quartets were performed by "the three" and their very able colleague, Mr. Hall; the former, a second novelty, composed by Molique—clever, well constructed, and quite unobjectionable; but wanting in passion, originality, and colouring—an elaborate pencil sketch, all black and white—a finished reminiscence of some of the great musical painters, whom Herr Molique may have, and we certainly have studied before. Mr. Hausmann played a well-known *fantasia* on the violoncello, with his usual dexterity in the higher and "arctic" latitudes of his instrument. A *trio* of Weber, a somewhat jejune affair, but Weberish throughout, and, consequently, interesting, was well played by Messrs. Mohr, Benedict, and Hausmann—the former, as flautist, deserves to rank very high, and his performance in this *trio* was calculated to afford far more pleasure to his hearers than flute evolutions in general; it was a full development of the mellow tones and dulcet qualities of the instrument, which was made to fulfil its legitimate station by sustaining and prolonging the notes of the melody in the most effective manner, without hyperbolical ornament, or attempt at impossible things. Herr Mohr, likewise, proved himself an excellent violinist, by the clear and efficient style in which he executed the second violin part in the quartets—he is a rare example of musical ambi-dexterity. Herr Molique played a *fantasia* according to the most approved unclassical cut—he should be above this species of clapping—and, moreover, his style of execution is by no means suited to such matters; he essentially wants the intervention of an orchestre to bring his performance into relief; and hence, the great charm of his *concerto* playing—his *fantasia* is but a monotonous piece of pretty fiddling. Beethoven's E minor, Op. 59, No. 2, closed the concert. We never heard this extremely difficult quartet more correctly, though we have often heard it more effectively played. It is no small credit to be able to read the text of Shakspeare perfectly; but we apprehend the appreciation and fame of the Siddonses, and Kembles, and Keans, were owing to some superior order of ability.

MR. KIALLMARK'S CONCERT.

A considerable amount of talent, a varied selection, and a full room, characterized this concert, which took place on Saturday, at the Hanover Square Rooms. Mr. Kiall-

mark is a clever pianist, and an esteemed teacher. He has all the requisites of a sound and intelligent player and musician, and he occasionally steps out of his course to go a little beyond this, and prove that he is capable of much that is more fashionable, though, perhaps, less intrinsic. Mr. Kiallmark executed Hummel's military Septet, assisted by Messrs. Richardson, Mohr, Lazarus, Harper, Hausmann, and Dragonetti, in a very spirited style; and engaged in a chivalrous contest with M. Thalberg, in the latter's "Norma" duet, maintaining the struggle with considerable magnanimity and prowess. M. Thalberg also played his *fantasia* on airs from "La Sonnambula," with the peculiar neatness and brilliancy of execution, for which he is so distinguished.

Mr. F. Chatterton played one of the harp miracles of Mr. Parish Alvars, with very considerable dexterity. Herr Molique performed one of his popular *fantasias*, and joined with Messrs. Mohr, Hill, and Hausmann, in a very pleasing quartet of Spohr. Signor Giulio Regondi also played a *fantasia* on the concertina, with well merited applause. The vocalists were, Madame Heinefetter, the Misses Williams, Herr Kroff, and Herr Staudigl. The "celebrated" Dutch tenor, Mynheer Vrugt (who was selected by the philharmonic directors for the honour of a *début* at their last concert, with their usual exclusive foreign preference), was announced, but was unable to sing from indisposition, arising, we conclude, from the unfavourable contrast of our miserable climate with that of Amsterdam.

Mr. T. Cooke very ably conducted the concert, which appeared to give universal satisfaction.

SECOND GREAT CHORAL MEETING OF MR. HULLAH'S PUPILS.

The large area, or body of Exeter Hall, was occupied by a choir of both sexes, exceeding the number of two thousand voices, on Saturday evening last—the galleries were thronged to repletion, by an audience of enlightened and distinguished persons—and the platform was occupied by Queen Adelaide, her royal relatives, and court attendants; by numerous members of the privy council, the church dignitaries, the nobility, and the cabinet ministers—in the midst of whom stood Mr. Hullah, at his conductor's desk, "the observed of all observers." There is always a charm in the congregation of bodies of dissimilar ranks, for the one common purpose of recreation, or for the exhibition of any one common feeling—we look upon any large crowd of holiday makers, as a bright and beautiful picture—we thought the meeting of Saturday, a delightful and satisfactory spectacle. The mere assemblage of the high and the low—the care marked considerate,

and the beautifully young, the grey-headed hero, the animated politician, the sedate bishop, and the million, who form the limbs of that great state body, to which the former are the thinking head—the mere fact of such an assemblage, is of itself sufficiently interesting; but when we take into consideration the object of the assembly—when we reflect that of the two thousand choristers, a very large portion have been rescued from unprofitable and degrading pursuits, and instructed how to please themselves at the cheapest possible cost, and, at the same time, to please others; and when we look onwards a little, and, with a hopeful second sight, foretaste the advantage of a still wider diffusion of musical taste which the propagative nature of the Wilhelm system is likely to produce, and the great amount of artistical and moral advantage which must ensue—taking all these gratifying points into the focus of our gazing glass at once, we trust we shall not be deemed hyperbolic when we ascribe the very highest attributes to the meeting of Saturday, and record our impressions accordingly.

The selection of music performed by this wilderness of voices, cultivated as it were into a vocal flower garden, was the same as that executed at a previous meeting some weeks back—it was a very judicious selection; very pleasing to hear, and well calculated to display the proficiency of the singers, and the great advantage of the system. We have only to remark upon the performance, that it exhibited a very great improvement upon that of the previous meeting, which we then thought marvellous; the singers were on that occasion, precise and accurate, both in tune and time, to a very extraordinary degree; they have now attained a smoothness and finish which gives a still higher merit to their performance, and which, naturally, enhances the effect and the gratification of the auditor—the singers now attend not only to the lights and shades of passages, but to the swelling and rounding off of individual notes, which constitute the higher achievements of the vocal art—they take up points with unanimous exactness, and they can graduate a note or a chord into the most agreeable echo of itself—above all, they are under the complete domination of their master; and it is but fair to add, that his dominion is a just and intellectual one.

A third Choral Meeting is advertised to take place on _____ and we recommend all visitors to London, who come with a laudable curiosity for musical matters, (to say nothing of other considerations), to spare an hour or two, and share their half guineas set apart for the fashionable amusement of "monster concerts," to the more intellectual, refined, and extraordinary enjoyment afforded by the host like chorus at Exeter Hall.

MR. FREDERICK CHATTERTON'S CONCERT.

This performance took place on Monday, at the Hanover-square Rooms, and attracted a very numerous audience, Mr. F. Chatterton played upon Blazdell's Elizabethan harp with very considerable effect, and was greeted with unanimous applause. The instrument was a fine specimen of the maker, and Mr. Chatterton put its brilliant and powerful capabilities fully to the test. Mr. Kiallmark played a *fantasia* of Thalberg's, and Miss D'Egville and Mr. Wigley a duet by the same composer, in a very spirited style. Master Blagrove was encored in a clever solo on the Concertina. The singers were Madame Heinefetter, Miss Birch, the Misses Pyne, Miss Brnckes, Messrs. J. Calkin, Pyne, Staudigl, and Phillips; the latter came handsomely forward as *locum tenens* for his friend Mr. John Parry, who was unable to sing from a severe hoarseness. Mr. Aspull presided at the piano-forte.

MR. WILSON'S ILLUSTRATIONS.

Mr. Wilson's programme attracted a very numerous audience at the Music Hall, Store-street, on Monday evening, to whom his entertainment afforded great delight, and several of his melodies were encored. The orchestre was occupied by about a hundred of the boys belonging to the Caledonian Asylum, dressed in their tartan plaids, which had a very interesting effect, and the young Highlanders appeared to enjoy the songs very much. Mr. Wilson delivered a lecture at the Hanover Rooms yesterday, and he will give three more entertainments in the Music Hall on the 13th, 20th, and 27th inst., when he will proceed to the provinces.

SOCIETA ARMONICA.

The last concert of the series took place in the great room of the Opera House, on Monday evening. The following attractive bill of fare was presented to the subscribers and their numerous friends:—

FIRST PART.

Symphony No. 4, "The power of Sound" Spohr.
Duetto, Sig. Poggi and Sig. Lablache,
"Se inclinassi" Rossini.
Aria, Sig. Lablache, "Va sbramando"
(Faust) Spohr.
Duetto Concertante, Flute and Oboe,
Messrs. Ribas and Barret Ribas.
Trio, Mad. Frezzolini Poggi, Sig. Poggi,
and Sig. Lablache, "Quai se ti sfugge
un detto," (Lacrezia Borgia) Donizetti.
Overture, "Jubilee" Weber

SECOND PART.

Overture, MS. Alvars.
Romance, Mad. Frezzolini Poggi,
"Come e bello," (Lacrezia Borgia) Donizetti.
Fantasia, Harp, Mr. P. Alvars Alvars.
Duetto, Mad. Frezzolini Poggi and
Sig. Poggi, "Serbai tuoi segreti,"
(La Straniera) Bellini.
Overture, "Egmont," Beethoven.
Conductor, Mr. Forbes.—Leader, Mr. Loder.

The great symphony of Spohr is a for-

midable effort for an orchestra not essentially potent in string instruments, but it was very carefully played, and though somewhat tedious in certain passages (we write this with great deference) was, as a whole, both effective and gratifying—there is, however, a certain anti-climax in this fine composition, the spirit of which seems to fade and die away as it draws to a close; a circumstance that renders it very unapplicable to a mixed audience, many of whom are more easily won by sound than sense—by beat of drum, rather than by serious eloquence; upon the whole, the symphony went off rather flatly. Of the flute and oboe duet, the less said the better. We were sorry to find Mr. Barret in such equivocal company. Weber's overture roused every heart and hand; the *coda* formed of the national anthem called the audience to their feet, and by its marvelous flood of instrumentation, seemed to reach the spontaneous prayer and thanksgiving at this moment outpouring throughout the British Isles.

The overture of Mr. Parish Alvars, is a composition of no common place or degenerate character—it is written with a spirit and fluency, and a thorough knowledge of instrumentation, of which the rising school of British musicians may well be proud—it has, to be sure, a smack of Weberism here and there, but the imitation is by no means servile; and there is a vigour and freshness about the work, of which Weber himself would not be ashamed. Why the Philharmonic Directors should persist in selecting second-rate German symphonies, and third-rate German overtures, while native works like this are in the market, they alone can answer. Mr. Alvars' harp performance was, as usual, unrivalled—save by the piece he executed when recalled by an unanimous encore. The singers acquitted themselves with as much effect as detached pieces from operas will permit them to produce in a concert room.

Beethoven's majestic overture was an appropriate finis to these interesting concerts; and the thanks of the subscribers and the public are justly due to Mr. Forbes, for his indefatigable spirit and enterprise, in catering so ably for the success and amusement of the season.

Foreign.

LEIPZIG.

(From our own Correspondent.)

I conclude a little chit-chat from this part of the world will not be unacceptable.

The new Symphony of Mendelssohn in A minor, upon the composition of which it is said he has been for some years engaged, it having been a favourite, work to which he has continually turned in the intervals of his other pursuits, was played for the first time in public at the 19th Leipzig Subscription Concert, on the 3rd of March, under the direction of the author—an honour both to the orchestra and to the audience who have assisted in and witnessed so many of his former triumphs. On

account of its great success, it was repeated at the 20th Concert on the 17th March.

I hear that a MS. scena for soprano, by Beethoven, was performed for the first time in public at the Concert Spirituel in Vienna. Donizetti has written an opera for Vienna; he has been residing in that town since the beginning of April. Dr. Vincenz Lachner, of Stuttgart, has been appointed to the long vacant office of Music Director at Munich. Much is expected from the united talents of the two brothers, Lachner. Franz Lachner, who has been for some years Kapellmeister at Munich, has been lately presented by the members of his chapel with a magnificent cup, bearing the following inscription:—"In honour of the Royal Court Musician, our Kapellmeister, Franz Lachner, Munich, 1842."

Madame Schroeder Devrient performed for six nights during the month of April at our theatre, and created that sensation which her high talent universally produces.

Music is in full march at Wurzburg, where the infantry of the line are now obliged to learn singing; a circumstance likely to be more conducive to the welfare of mankind than all that military discipline can accomplish.

The Palatine Musical Festival will be held this year at Neustadt. The performances will comprise Handel's *Judas Maccabæus*, Mendelssohn's *St. Paul*, a Symphony of Beethoven, and an Overture by Alogo Schmitt.

The Committee for erecting Mozart's statue at Salzburg, have announced that it will be uncovered on the 4th September; the occasion is to be celebrated by a grand musical festival, at which the whole of Germany is expected to assist, and the rehearsals are to commence on the 29th of August.

M. Liszt has been created Doctor of Music by the University of Königsberg, having already been elected to the same honour by the Royal Academy of Berlin. The diploma has the following inscriptions:—"propter consummatam artis musicæ doctrinam usumque admirabilem ubi vis terrarum plausibus comprobatur."

I send you the above scraps as a sample of what is prevalent here; they may prove amusing to your readers, and if so, you will not grudge the space they occupy.

Leipzig, 26th May, 1842.

PARIS, 28th May, 1842.

The Committee for the erection of a monument to Cherubini is about to write to all the musical societies of Europe to request their contributions. A performance is about to be given by the united companies of the Académie Royale and the Opera Comique, the receipts to be appropriated to the monument fund, which is already considerable. It is gratifying to know that Cherubini has left a property of eight hundred thousand francs and two houses. He has bequeathed his library to the Conservatoire of Paris. Halevy is writing a new opera, to be called Charles IX. Music director A. Schindler, author of the life of Beethoven, is elected an honorary member of the Conservatoire Concerts.

ROME, 15th May.

M. Hiller, the German pianiste, gave a concert here last week with very great success, the proceeds to be devoted towards the subscription for the completion of Cologne Cathedral. The German Choral Society distinguished itself very highly, and the audience consisted principally of English.

COPENHAGEN, April 20.

Professor C. F. Weyse celebrated the 50th anniversary of his holding the office of Organist to the Royal Chapel on the 4th instant, when he received a Cross of Honour from the King of Denmark, and the diploma of Doctor from the University. Weyse is celebrated for his extemporaneous performance on the organ.

LAUSANNE, May 21.

The next great Swiss Musical Festival will be held at this place in the beginning of August.

ST. PETERSBURG, April 2.

M. Liszt gave his first Concert here on the 25th of March, to an audience of three thousand persons; his second Concert was on the 23rd; his third on the 30th.

Miscellaneous.

MISS BASSANO.—Though we decline noticing the performances of the Philharmonic Society, for cogent reasons, yet we think it unjust that the début of this very talented young academian should remain unchronicled. We therefore, for an instant, bend from the severity of our resolution, for the sake of informing all such of our readers as may be incognizant of the fact, that Miss Bassano made her first appearance at the Philharmonic Concerts on Monday night week, and made a most favourable impression in a difficult scena by Cimarosa. This young lady has a fine voice, abundance of energy, and no lack of discretion—she cannot fail of progressing rapidly.

M. THALBERG had the honor to play several pieces on Saturday evening before Her Majesty and a select party, at Buckingham Palace. It is reported that, on the return of the Court to London, the Queen will give three concerts at Buckingham Palace, under the direction of Signor Costa; the performers to consist of Italians, Germans, and English; the latter to sing Glee and Madrigals.

EXETER HALL.—The Saints will not let the Philharmonic Directors have the use of Exeter Hall, for a performance of Sacred Music, which it was their intention to get up on a most magnificent scale. Doth not this speak volumes in favour of the erection of a Music Hall in the metropolis?

CAMBRIDGE.—The installation of the Duke of Northumberland as Chancellor of the University of Cambridge will take place, on a splendid scale, next month. The musical arrangements will be as follows:—Saturday morning, July 2, a rehearsal; in the evening, a concert. Monday, 4th, a public rehearsal of Sacred music in the morning, and a performance in the evening. Tuesday, the installation will take place, when an ODE, composed for the occasion by Professor Walmisley, will be performed. On Wednesday morning, Handel's *Messiah* will be performed; and a grand ball will be given in the evening. We rejoice to learn that Mr. Walmisley has judiciously selected the chorus singers from the members of the London Professional Choral Society, who have already commenced to practice the Ode, and who will do ample and proper justice to all the music which may be allotted to them, under the superintendence of their talented director, Mr. G. F. Harris.

THE NORWICH FESTIVAL will commence on the 13th of September, and the Worcester Meeting on the 20th; each of which

will continue for four days. We do not hear of any other musical festival to take place, on any extensive scale, this year.

PRIVATE CONCERTS.—Our country readers can form no idea of the number of private concerts which are given nightly in London. Some of the Italian singers appear frequently at three different places in one evening! We rejoice to find that our nobility do not overlook native talent entirely. The Duchess of Sutherland gave an English concert lately; and, on Friday last, the Marchioness of Lansdowne had glees and madrigals performed by Miss Birch, Miss E. Birch, Miss Hawes, Mr. W. Loder, Messrs. Hobbs, Bennett, Horncastle, Francis, Chapman, Martin, and Phillips. Mr. John Parry, and Mr. Balfe, had the honour of singing on Saturday evening, in the presence of the Duke of Cambridge, the Duchess of Gloucester, and a select circle of amateurs, many of whom took parts in duets, trios, &c. &c. A *matinée musicale* will be given next week, by the pupils of Mr. W. H. Holmes, and under his direction, at the residence of Mrs. H. C. Hoare, in Bruton Street, Berkeley Square.

MISS ADELAIDE KEMBLE.—This highly talented cantatrice, has been acting the celebrated comedy of "*she would and she would not*," with great *éclat*, lately. After having accepted engagements at various places in the country, during the months of July and August, she, all at once, said she could not fulfil them, because she had recently engaged herself for life, to a gentleman, said to be of high family connexion, abroad. This came like a thunderbolt upon those who had entered into the country speculation, as well as on the managers of Covent Garden Theatre, who have made several engagements for next season, with a view of supporting Miss Kemble in various operas, &c. &c. On Saturday her final answer was to be given, when, finding that she could not get off without some heavy forfeitures, she consented to fulfil all the town and country engagements, which she had entered into; but whether she will appear at Covent Garden, or not, remains to be seen. The gentleman's name to whom Miss Kemble is engaged, is Sartoris; his friends reside in Paris.

MADemoiselle SOFIE BOHRER.—This very clever child, under twelve years of age, daughter of M. Antoine Bohrer, violinist to the King of Hanover, has recently arrived in London. She last week performed before M. Thalberg, Madame de Belleville Oury, Mr. Moscheles, and several other distinguished pianists, eliciting their warm eulogiums, and exciting their high admiration; we are informed that this young lady plays the most difficult fugues of Bach, and the most brilliant elaborations of the modern school, with equal dexterity and precision; and that her power of touch are surprising in one of so tender years.

THE REV. MR. VICKERY.—It is said this gentleman retires from the very responsible office, of superintendent of the Royal Academy of Music, at the close of the present session.

MRS. VERSCHOYLE gave a concert at her mansion 98, Eaton Square, on Monday last, at which the Italian singers performed.

MR. W. S. BENNETT has been presented with a handsome diamond pin, by the directors of the concerts of Leipsic, the value of the present being enhanced, by its conveyance through the hands of Dr. Mendelssohn.

ROYAL SOCIETY OF FEMALE MUSICIANS.—We rejoice to find that the tickets for the annual concert of this laudable institution are in great request. The concert will be one of peculiar interest, embracing as it does, a large quantum of the female musical talent of the country, together with the assistance of a full orchestra, comprising the élite of the Philharmonic and opera bands. Conductor, Sir G. Smart; Leader, Mr. F. Cramer. Messrs. Blagrove and Parish Alvars will play solos.

GERMAN OPERA.—"Norma" is to be played by this company, by way of novelty! If we have bull-makers in Britain, it is certainly true that there are blunderers amongst our German cousins. The sheet anchor of this company should be, its adherence to standard works of their own native school. We have had "Norma" in London, far more effectively performed than they can possibly produce it; at all events, it is very unwise to provoke comparison, and most impudent to bore the town with stale commodities.

SIGNOR RUBINI arrived in London on Tuesday afternoon.

M. DUPREZ is hourly expected. We were informed last evening, that the great French tenor was absolutely among us, but we could not ascertain the fact.

SIGNOR TAMBURINI.—This favourite vocalist is detained, by severe illness, at a village near Lyons, whither he had proceeded *en route* for his native town.

MISS ROMER, MR. WILSON, AND MR. LEFFLER are in treaty with the Surrey Theatre—it is said they will commence an engagement there, on Monday week.

MISS LOUISE BENDIXEN is appointed professor of harmony in the Royal Academy of Music, also professor of the piano-forte.

MUSIC OF THE WEEK.

Mademoiselle Stoepel's Concert, this day.
Mr. Joseph Haigh's Concert, is postponed.
M. Adolph Marschan's Concert, to-morrow.
Concert of the Society of Female Musicians, to-morrow Evening.
Philharmonic Rehearsal, on Saturday morning.
Mr. Wilson's Illustrations, on Monday evening.

Philharmonic Concert, on Monday evening.
Mr. Wilson's Entertainment, on Wednesday morning.
Italian Opera, on Saturday, and Tuesday.
German Opera, this evening, to-morrow, Monday, Tuesday, and Wednesday.
Mr. and Miss Hawes's Concert, on Wednesday.
Promenades Musicales, at the Surrey Gardens, this evening, Monday, and Tuesday.

LIST OF NEW PUBLICATIONS.

INSTRUMENTAL.

Katarina Bott.—"Leggerezza," grand Duet for Two Performers, Op. 7.—Wessel and Stapleton.
Parish Alvars.—Introduction and Variations for the Harp, on an Air by Bellini, Op. 32.—Chappell.
Parish Alvars.—Trois Romances Caractéristiques, Op. 42.—Chappell.
Parish Alvars.—Marche favorite du Sultan, Op. 30.—Chappell.
Parish Alvars.—Three Romances, Op. 48.—Chappell.

VOCAL.

Henry Senneck.—Song, "While as yet a cradled Infant."—Wessel and Stapleton.
Mr. G. Loftus.—The Minstrel's Song in Henri of Guise.—Chappell.
G. A. Osborne.—"My lovely Home, my own dear Home."—Chappell.

To Correspondents.

"The Estimator."—Correspondents are requested to observe, that no paper will be accepted unless forwarded to the Editor with the Signature of the Writer; as one main feature of the enterprise is to present the reader with accredited opinions, and leave every contributor accountable for his own individual remarks.

Advertisers are informed that Advertisements cannot be received after Four o'clock on Wednesday; they are requested to be forwarded to the "MUSICAL WORLD OFFICE," 3, Coventry Street, Haymarket, where all Communications for the Editor should be addressed, free, on or before Tuesday, if required to be noticed in the current Number.

"W. L. P.'s" paper will not do for "The Estimator."

"Mr. J. Foot, Mr. J. F. Dawson, Miss Donaldson."—Their Subscriptions are acknowledged with thanks.

Country Correspondents are petitioned to afford a lengthened indulgence.

WORKS RECEIVED FOR REVIEW.

Caprice, for the Piano-forte. H. B. Richards.
—"Darkness has dawned in the East," Song.
Louise Bendixen.—"The Moon's pale Beam," Romance. O. May.—"Ah! County Guy," Song.
J. W. Davison.—"Gizelle," Quadrille. J. W. Davison.—First Grand Trio. Louis Spohr.—"Come let us sing," the 95th Psalm. Felix Mendelssohn Bartholdy.—The Terpsichore Quadrille for 1842, Piano-forte Duet. J. F. H. Read.—The Welton Quadrilles. J. Burgess.—"The Sea! the mighty Sea," Song. J. Burgess.—Æolian Quadrilles. J. Burgess.—Dussek's Sonata, Op. 24, edited by R. Barnett.—"Like some Spirit Wandering," Amadia's Song from the "Robbers" of Schiller. G. A. Macfarren.—"Fioretta," first Sonata for the Piano-forte. J. W. Davison.—Brilliant Fantasia, Piano-forte. H. Bertini, Jun.—Part Music in score No. 1, edited by John Hullah.—Class A. ditto, ditto, in separate parts.—Musical Athenæum, No. 2. Joseph Mainzer.

POSTSCRIPT.

MADemoiselle ROECKEL'S CONCERT—This performance was well attended on Tuesday, at the Hanover-square Rooms. The *bénéficiaire*, a niece of Hummel, is a clever pianiste, and displayed considerable ability in the execution of her uncle's *concerto*, and the "Don Juan" *fantasia* of Thalberg. She was assisted by the German company, principals and chorus, who performed several pieces with very considerable effect.

NATIONAL MUSIC HALL.—We have just learned that the Committee—having been compelled to abandon their project for erecting their New Hall in Leicester Square, in consequence of the commissioners for the new street determining to convert the space into thoroughfares—have secured a site in King William Street, at the back of St. Martin's Church, than which a more eligible or convenient spot could scarcely be found in London. We hear the building is to be immediately commenced, and that it is probable the metropolis will possess a commensurate Concert-room, before the end of the year.

Advertisements.

MOLIQUE'S SECOND SOIRÉE.

WESSEL and STAPLETON beg to announce that they have published the following Compositions, which were performed at M. Molique's Second *Soirée Musicale* last Thursday.

SONGS.

"Spring is returning" (Frühling's Lied), by MENDELSSOHN, sung by Miss ADLAIDE KEMBLE. (Encore).
 "The mighty trees bend" (Die junge Nonne), by SCHUBERT, sung by Herr KNOFF. (Encore).
 "My repose is fled" (Gretchen am spinarode), from Goethe's "Faust," by SCHUBERT, sung by Miss ADLAIDE KEMBLE. (Encore).
 "Bird, fly from hence" (Vogeln, mein Bote), by MOLIQUE, sung by Herr KNOFF.
 (Forming Nos. 240, 219, 15, and 273 of the celebrated series of German Songs, with English and German words, called "Auswahl Deutsche Gesänge.")

INSTRUMENTAL COMPOSITIONS.

Grand Trio in G minor, Op. 63, for pianoforte, flute, and violoncello, by WEBER, performed by Messrs. BENEDICT, MOHR, and HAUSMANN.
 Fantasia on Swiss Melodies, for violin and pianoforte, by MOLIQUE, performed by M. Molique.
 Quartet in E minor, for two violins, viola, and violoncello, by BEETHOVEN, (No. 2 of the "Razomofsky" set), performed by Messrs. MOLIQUE, MOHR, HILL, and HAUSMANN.

Also, just published,

The following NEW SONGS, by MOLIQUE.
 SIX SONGS, dedicated to Miss Masson, forming Nos. 239 to 244 of the series of German Songs.
 No. 220—"The ocean sleeps."
 221—"If o'er the boundless sky."
 222—"They stand around and gaze at me."
 223—"Fair Annie."
 224—"Oh! that my woes were distant."
 225—"How beautiful and exalted."
 And TWO SONGS, dedicated to Herr KNOFF, forming Nos. 272, and 273 of the series.
 No. 272—"When the moon is brightly shining."
 273—"Bird, fly from hence."

This unrivalled Series contains all the best Songs of the greatest German masters.

The "BRITISH VOCAL ALBUM"—Edited by J. W. DAVISON, Nos. I. to XVIII. are now ready. Also, THREE SONGS, by LOUISE BENDIXEN; the Poetry by SHILLLEY.

WESSEL and STAPLETON.—Music-Sellers to Her Majesty, the Duchess of Kent, the Court and the Army.—Publishers of Spohr's "Great Violin School," the entire works of FREDERICK CHOPIN, the Prince of Wales's Album, and the select works of WILLIAM STERNDALE BENNETT, 67, Prith Street, Soho.

Under the sanction of His Royal Highness Prince Albert, His Grace the Archbishop of York, and upwards of 3000 nobility, clergy, and gentry.

On the 1st of February was published, PART I. of the

NATIONAL PSALMIST.

Consisting of

Original Psalm and Hymn Tunes, Chants, Responses, and Anthems,

Composed expressly for the Work by the following eminent Authors:—

ANGEL ALFRED, Organist of the Cathedral, Exeter
 BENNETT, WILLIAM STERNDALE, London.
 BUCK, Z., Organist of the Cathedral, Norwich
 CAMIDGE, Dr., York
 CHARD, Dr., Organist of the Cathedral and College, Winchester
 CROUCH, Dr., Professor of Music in the University of Oxford
 ELVEY, Dr., Organist of the Chapel Royal, Windsor
 GAUNTLETT, HENRY JOHN, London
 GOSS, JOHN, Organist of St. Paul's Cathedral
 HAVERGAL, Rev. W. H., A.M., Rector of Astley, Stourport
 HODGES, Dr., New York, America

MENDELSSOHN
 NOVELLO, VINCENT, London
 ROGERS, SIR JOHN LEMAN, Bart.
 SALE, J. B. Organist to Her Majesty, London
 THOMPSON, JOHN, late Professor of Music at the University, Edinburgh
 TURLER, JAMES, Organist of Westminster Abbey
 WALMISLEY, THOMAS A., Mus. Bac., Professor of Music in the University of Cambridge, and Organist of Trinity and St. John's Colleges
 WESLEY S. SEBASTIAN, Mus. Doc., Organist of the Parish Church, Leeds
 &c., &c.

Also, A COPIOUS

SELECTION OF STANDARD PSALM AND HYMN TUNES CHANTS, &c.,

The whole arranged for Four Voices, with a separate Accompaniment for the Organ or Pianoforte,

By CHARLES DANVERS HACKETT, Organist of the Parish Church, Rotherham.

The Work will be completed in Ten Monthly Parts, price 2s. 6d. each, containing Twenty Pages of Music, the usual Size, stitched in a Cover.

* * With the last Part will be given a magnificent Title, executed in Gold and Colours, in a style of unrivalled beauty and a complete List of the Subscribers.

Professors or Country Music-Sellers wishing to extend the Sale of the Work, or become Subscribers, are requested to forward their Orders direct to the Author, as no London Music-Sellers are supplied with it.

A LIBERAL ALLOWANCE WILL BE MADE.

London: Published by SIMPKIN, MARSHALL, & Co., Stationers' Hall Court.

"The National Psalmist," a highly meritorious publication, containing a preface distinguished for learning and strong common sense. The work has our best wishes for its success. It is evidently in the hands of one who possesses deep knowledge of his subject, in addition to unbounded enthusiasm. What, then, can prevent its triumphant career?"—*Musical World*, March 31st, 1842.

"Mr. Hackett has made a most spirited and successful effort in the same worthy cause,—the improvement of parochial church music,—giving corrected editions of some of our oldest and best psalm tunes, and furnishing some very excellent new ones, composed, for the most part, in the pure taste of the time—hallowed models bequeathed to us by Luther, Tallis, Gibbons, and Ravenscroft. The work is accompanied by a very intelligent historical essay on the subject of Psalmody, and is altogether brought out in a style, and at a price, that fully justifies the distinguished and extensive patronage with which it is honoured."

—*Dramatic and Musical Review*, April 30th, 1842.

"This is a work of first-rate merit, and we strongly recommend it, from a conviction that it is the best work of the kind ever offered to the British public."—*Canterbury Gazette*, May 10th.

"We have long wanted a first-rate work on Psalmody, and the work before us supplies the deficiency. Issued as it is under the highest patronage in the kingdom, both lay and clerical, we trust it will become the standard book in all our parochial churches."—*Felix Farley's Journal*, Bristol, March 19th.

Just Published, Part I. to IX., Music-Folio,

Price 9s., to be completed in Six Parts, 1s. each.

An Illustrated Edition of the
NATIONAL PSALMODY OF THE CHURCH OF SCOTLAND,

Newly arranged, with an Accompaniment for the Organ or Pianoforte,

BY JOHN DANIEL.

"A publication which reproduces the sterling old psalm tunes of our forefathers, purified from the barbarous rust of ages, and wearing a more artistic and welcome dress. The tunes are correctly rendered and well harmonised; the getting up of the work is very superior; and the price is exceedingly moderate."—*Musical World*.

Longman and Co., London; Oliver and Boyd, Edinburgh; and J. and D. Nichol, Montrose.

CLASSICAL MUSIC.—W. S. BENNETT.

—Caprice for the Pianoforte, composed and dedicated to Madame Dulcken, 4s.

Classical Practices for Pianoforte Students, selected from the most celebrated Composers, Ancient and Modern, edited by W. S. Bennett, Nos. 1 to 7

No. 1.—Clement's Sonata, Op. 40, in G
 2.—Dussek's Sonata, from Op. 35, in C minor
 3.—Haydn's Sonata, Op. 78 in E flat
 4.—G. F. Pinto's Sonata, from Op. 3, in A
 5.—Clement's Second Sonata, Op. 40, in B minor
 6.—J. S. Bach's Sonata, No. 2 of the Suites Anglaises
 7.—Wolff's Introduction Fugue and Sonata, Op. 25

W. S. Bennett—"In radiant loveliness," a Canzonet, sung by Miss Birch

J. P. Knapton—Favorite Ballad, "Ah! could I call the spirit back"

E. J. Nielson—Popular Song, "I would I were a fairy," sung with unbounded success at the Provincial Concerts, &c., by Miss Dolby

MOZART—A new and correct edition of the Pianoforte Works with and without Accompaniments, of this celebrated Composer, edited by Cipriani Potter, No. 1 to 36

Sonatas, Rondos, and Airs for the Pianoforte, edited by Robert Barnett. No. 1, Dussek's Sonata, Op. 24, dedicated to Mrs. Chinnery

A Grand Selection of Sacred Music for a Military Band, from the Works of Handel, Havin, &c., &c.; as performed before the Queen and Prince Albert—First Set, by William Webb

Coventry and Hollier, 71, Dean Street, Soho

M ADOLPH MARSCHAN has the

honor to announce a **GRAND MATINÉE MUSICALE**, at Willis's Rooms, King Street, St. James's, on **FRIDAY, JUNE 10**. Vocalists—Miss Bassano, Miss Ley, and Miss Agnes Taylor; Herr Gustave Brandt, and Sig Ferrari. Pianoforte, M. Adolph Marschan and Miss Farmer; Harp, Mr. Parish Alvars; Violin, Mr. Bosen; Concertina, Mr. Case; Conductor, Mr. Henry Boys; and (by permission) the distinguished Band of Her Majesty's First Regiment of Life Guards will perform several of M. Marschan's most admired compositions.

Tickets, 5s., Stalls, 7s. 6d., and Family Tickets for Three, 12s. each, may be had of Messrs. Cramer and Co., 201, Regent Street; Boosey and Co., Holles Street; Charles Ollivier, 41, New Bond Street; and all the principal Music-sellers.

Just Published,

TWELVE FAVORITE AIRS, as

Duets for the Harp and Pianoforte, arranged in an easy and progressive style, by CHARLOTTE NEWTON, Professor of the Harp. Price 2s. each

Also, Books I. to IV. of **EASY WALTZES**, for Harp and Piano, by J. H. NELSON. 4s. each.

London: T. HOLLOWAY, 5, Hanway Street, Oxford Street.

A **SPLENDID DOUBLE-ACTION HARP**, by BRAND, equal to new, at half the original cost.

NATIONAL MUSIC HALL.—

CAPITAL £50,000, in SHARES of £10 Each.

The Committee having the opportunity of purchasing an eligible Plot of Ground, situate in King William Street, Strand, for this national building, request all parties who have had Shares allotted them, will pay the Deposit of £1 per Share into the Union Bank of London, Moorgate Street, Pall Mall East, or Argyll Place, Regent Street, on or before the 20th instant, or such Shares will be forfeited and disposed of to other Applicants.

J. W. EMERSON.



HER MAJESTY'S THEATRE.

THIS EVENING, THURSDAY,

June 9th, will be performed Rossini's Opera entitled *IL BARBIERE DI SEVIGLIA*. Rosina, Madame Persiani; Il Conte d'Almaviva, Signor Guasco; Figaro, Signor F. Lablache; Basilio, Signor G. Ronconi (who has obligingly consented to take the part); and Bartolo, Signor Lablache. To conclude with the favorite Ballet, *LE LAC DES FEES*. Principal Characters by Madlle. Cerito, Madame Copère, Mesdmes. Galby, O'Brien, C. Camille, Bernard; M. Goselin, M. O'Brien, and M. Desplaces. In the first act Madlle. Cerito will dance a *Bellabelle* (composed by herself) with Mesdms. C. Camille, Galby, O'Brien, Bernard, and the Corps de Ballet: and in the second act Madlle. Cerito will dance a *Pas de Deux* and the celebrated *Pas Stryien* with M. Desplaces.

Applications for Boxes, Stalls, and Tickets, to be made at the Box Office, Opera Colonnade.

GERMAN OPERA.

THEATRE ROYAL, COVENT GARDEN. This evening, Thursday, June 9th, 1842, will be performed Spontini's Grand Opera of *DIE VESTALIN*, in which Madame Heinefetter and Herr Staudigl will perform.

To-morrow, NORMA.

Boxes, Tickets, and Places, to be had at the Box Office.

UNDER THE IMMEDIATE PATRONAGE OF HER MAJESTY.

PHILHARMONIC SOCIETY, Established in the year 1813.—The Public is respectfully informed that the Seventh Concert for the present Season will take place at the Hanover Square Rooms, on Monday next, June 13th.—To commence at Eight o'clock precisely. Terms of Subscription to the Eight Concerts, Four Guineas; and for the accommodation of those Subscribers who may have friends to introduce, Single Tickets for any one of the Concerts, One Guinea each, or Double Tickets, admitting two Persons, £1 10s. each.

SACRED HARMONIC SOCIETY, EXETER HALL.

ON Friday Evening, 17th June, 1842, will be performed A SELECTION OF ANTHEMS. Principal Performers—Miss Birch, Miss Stott, Miss Dolby, Mr. Young, Mr. Hobbs, Mr. Shoubridge, Mr. Leffer, and Mr. H. Phillips. The Chorus will consist of above Five Hundred Performers.

Tickets, 3s each. Reserved Seats, 5s. may be had of the principal Music Sellers—of Mr. Mitchell, 35, Charing Cross, and of Mr. Rice, 102, Strand, opposite Exeter Hall.

T. BREWER, Hon. Sec.

GRAND MORNING CONCERT, in aid and for the benefit of the sufferers at the HAMBURGH CONFLAGRATION.

M^{rs}. MOSCHELES

Has the honor to announce that this Concert will be given at the Great Concert Room of Her Majesty's Theatre, on Friday, June 24th, 1842 (the room having been liberally granted by the management). The following eminent performers have most generously offered their gratuitous assistance. Mad. Persiani, Mad. Frezzolini Poggi, Mad. Caradori Allan, Madlle. Molteni, Madame Ronconi, Dlle. Gramaglia, Dlle. Pacini, Dlle. E. Grist, Madame Stoeckl Heinefetter, Madame Graziani, Miss Adelaide Kemble, Signor Mario, Signor Poggi, Signor Guasco, Mr. Vrugt, Signor Giorgio Ronconi, Signor Lablache, Signor F. Lablache, Herr Staudigl, and Mr. John Parry. Grand Pianoforte, Madame Dulcken, Dr. Mendelssohn Bartholdy, Mr. Thalberg, Mr. Benedict and Mr. Moscheles; Violin, Monsieur Molique; Horn, Signor Puzzi. Conductors, Signor Costa, Messrs. Benedict, and Moscheles. Librarian, Mr. Walker.

Boxes, Stalls, and Reserved Seats near the Pianoforte, and Tickets for the Room may be had of the principal Music-sellers, and of Mr. Moscheles, 3, Chester Place, Regent's Park.

THE ROYAL SOCIETY of FEMALE MUSICIANS, Established 1839, for the relief of its distressed Members, under the patronage of Her Most Gracious Majesty the Queen, and Her Majesty the Queen Dowager. Annual Grand Concert, Hanover Square Rooms, to-morrow evening, Friday, June 10, 1842. Vocal Performers:—Miss Bassano, Miss Birch, Miss Bruce Wyatt, Miss Dolby, Miss Adelaide Kemble, Mrs. W. Loder, Miss Masson, Miss Rainforth, Mrs. W. H. Seguin, Mrs. T. H. Severn, Mrs. Aveling Smith, Miss Steel, and Mrs. A. Toulmin; Mr. J. Bennett, Mr. A. Ferrari, Mr. W. H. Seguin, Mr. John Parry, and Mr. H. Phillips. Instrumental Performers—Miss Calkin and Miss Orger will perform Mozart's Grand Duet Concertante for Two Pianofortes; Mr. H. G. Blagrove, a Solo on the Violin; and Mr. Parish Alvars, a Fantasia on the Harp. The Band will be most extensive and complete.

Leader, Mr. F. Cramer; Conductor, Sir George Smart.

All the Performers most liberally render their services gratuitously on this charitable occasion.

Tickets, Half-a-Guinea each; Reserved Seats, One Guinea each. J. W. Holland, Sec., 28, Vincent Square.

MUSIC HALL, STORE STREET, BEDFORD SQUARE, On Monday Evening, June 13th, 1842, at Eight o'clock.

MR. WILSON

WILL REPEAT HIS

ENTERTAINMENT.

Consisting of Vocal and Narrative Illustrations of **THE ADVENTURES OF PRINCE CHARLES.**

Tickets, 2s. each; Family Tickets to a 'mit three, 5s.; Private Boxes for six persons, 15s. for Eight, £1. To be had at the Music Hall: at Messrs. Cramer, Addison, and Beale's, Regent Street; at Messrs. Duff and Hodgson's, Music-sellers, 65, Oxford Street; at Mr. Crew's Bookseller, 27, Lamb's Conduit Street; at Messrs. Keith, Prowse, and Co.'s, 48, Cheapside; and at Mr. Wilson's, 41, Regent Square.

Mr. Wilson's next Entertainment at Hanover Square, will be given on Wednesday Morning, the 15th of June, at two o'clock.

Preparing for publication, the Scottish Songs, as sung by Mr. Wilson, and arranged by him from the most authentic sources, for his Entertainment.

ASSEMBLY ROOMS, KENNINGTON.

MR. JOSEPH HAIGH begs to inform the Nobility, Gentry, and his Friends, that his Concert, previously announced for Thursday 9th June, is UNAVOIDABLY POSTPONED till MONDAY EVENING, 20th JUNE. Full particulars will be duly announced.

NEW SONGS.

PUBLISHED AT C. NICHOLSON'S FLUTE MANUFACTORY, 13, Hanway Street, Oxford Street.

"Oh never breathe a lost one's name" J. H. Tully.
"The Old Man's Tale" G. F. Taylor.
"The Gipsy Child" E. J. Loder.
"Oh sing again" G. F. Taylor.
"The Ivy-tree" J. W. Thirlwall.
"My poor Rosette" E. J. Loder.
"Come, come with me" Clement White.
"Nae star was glintin out aboon" N. J. Spörle.
"Come wander forth" J. Chumbley.
"I love thee, dear England" Clement White.
"The merry mountain strain" H. Lea.
"Sweetly blooms the opening rose" H. Lea.

Just published, "THE RHINERAPPER," a Song, by Clement White; the words by J. Brougham, Esq., embellished with a first-rate drawing by Pasmore, the subject one of the most picturesque views on the Rhine.

MR. G. A. MACFARREN, Professor of Harmony and Composition in the Royal Academy of Music, respectfully acquaints his pupils and friends that he has resumed his **MORNING CLASS**, for the study of Composition, and gives single lessons as usual.
At Home daily till Twelve.
No. 14, North Crescent, Bedford Square.

DANCING TAUGHT IN THE MOST

FASHIONABLE STYLE, by MR. WILLIS, 41, Brewer Street, Golden Square. Private Lessons at all hours to ladies and gentlemen of any age, wishing privacy and expedition. An Evening Academy on Mondays and Fridays. A Juvenile Academy on Wednesdays and Saturdays. A card of terms may be had on application as above. The Rooms may be engaged for Balls, Concerts, &c.

CORNOPEANS, VALVE BUGLES, TROMBONES, BASS HORNS, OPICLEIDES, &c.

TREGEAR AND LEWIS, 96,

Cheapside, beg to call the attention of Country Brass Band Masters and others, to their new list of prices, for the above useful and perfect instruments, being more than 25 per cent. cheaper than those of any other house.

	£	s.	d.
Cornoceans, with 2 valves	2	12	6
Three ditto	3	3	0
Ditto, with Shake Key	3	13	6
Ditto ditto, and case	4	4	0
English ditto, with Case	6	6	0
Valve Bugles, and Tenor Cornoceans	4	4	6
Trombones alto	1	15	0
Tenor	1	17	6
Second ditto	2	2	0
Bass	2	12	6
New Improved ditto	3	3	0
Bass Horns, 9 keys	7	7	0
Opicleides	£	6	6
Clarionets, F flat, C or B, with 6 keys, tipped	1	5	0
Eight keys	1	10	0
Ten keys	1	15	0
Bass Drums, Plain	4	4	0
Painted Tropics	5	5	0
Ditto with arm	6	6	0

All Instruments exchanged if not approved of. Lists of prices sent to all parts of the kingdom post free. Agents for Nicholson's Flutes. 96, Cheapside.

WHITE TEETH.

ROWLAND'S ODONTO, OR PEARL DENTIFRICE.

This is an efficient White Powder for the Teeth, solely prepared from the Oriental herbs of the most delightful odour, and of sovereign virtue for strengthening, preserving, and thoroughly cleansing the teeth.

It eradicates tartar from the teeth, removes spots of incipient decay, polishes and preserves the enamel, to which it gives a pearl-like whiteness; and, above all, from its disinfecting properties, gives SWEETNESS TO THE BREATH. As an Antiseptic, the gums also share in its transcendent powers. Scurvy is eradicated from them, a healthy action and redness is induced, that offers to the notice of the medical practitioner the most indubitable signs of their healthful state.

Price 2s. 2d. per Box, duty included.

Rowland's Alana Extract.

Immediately relieves the most Violent Tooth-Ache, Gum Boils, &c.

Price 2s. 9d., 4s. 6d., and 10s. 6d. per bottle.
*NOTICE.—The Name and Address of the Proprietors.

A. ROWLAND AND SON,

20, HATTON GARDEN, LONDON.

Are engraved on the Government Stamp which is pasted on each, also printed in red on the Wrapper in which this Article is enclosed.

*Be sure to ask for "ROWLAND'S." Sold by them, and by respectable Perfumers and Medicine Venders.

London: E. B. TAYLOR, at the "MUSICAL WORLD" OFFICE, 3, Coventry Street, Haymarket. Sold also by G. VICKERS, 20, Holywell Street, Strand; HAMILTON and MULLER, 116, George Street, Edinburgh; J. MITCHESON, Buchanan Street, Glasgow; and all Music and Book-Sellers. Printed and published by JOHN MITCHELL, at his Office, No. 25, Rupert Street, Haymarket.—Thursday, June 9th, 1842.